

# J. HAYDN

Missa in Tempore Belli

Mass in Time of War

»Paukenmesse«

Hob. XXII:9

Herausgegeben von / Edited by  
Andreas Friesenhagen

Urtext der Joseph-Haydn-Gesamtausgabe  
Urtext of the Joseph Haydn Complete Edition

Partitur / Score



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BA11318

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## BESETZUNG / ENSEMBLE

Soli: Soprano, Alto, Tenore, Basso

Coro: Soprano, Alto, Tenore, Basso

Oboe I, II, Clarinetto I, II, Fagotto I, II;  
Corno I, II, Clarino I, II, Timpani; Archi; Organo

Aufführungsdauer / Duration: ca. 40 min.

Neben dieser Dirigierpartitur sind das Aufführungsmaterial (BA11318),  
die Chorpartitur (BA11318-91) und der Klavierauszug (BA11318-90) erhältlich.

In addition to this full score, the performance material (BA11318),  
the choral score (BA11318-91) and a vocal score (BA11318-90) are also available.

Urtextausgabe aus der im G. Henle Verlag München erschienenen Gesamtausgabe *Joseph Haydn Werke*,  
herausgegeben vom Joseph Haydn-Institut, Köln. Reihe XXIII, Band 2: *Messen Nr. 5–8*,  
revidierte Neuausgabe, vorgelegt von Andreas Friesenhagen.

Urtext edition from the Complete Edition *Joseph Haydn Werke* Series XXIII, Volume 2:  
*Messen Nr. 5–8*, issued by the *Joseph-Haydn-Institut*, Cologne, published by G. Henle Verlag, Munich,  
revised new edition, edited by Andreas Friesenhagen.

# VORWORT

Die *Missa in Tempore Belli* Hob. XXII:9 ist in Haydns Autograph mit 1796 datiert, wie auch die *Missa Sancti Bernardi von Offida* Hob. XXII:10. Aus diesem Grund war die Reihenfolge der beiden Messen in der Haydn-Forschung lange Zeit strittig.<sup>1</sup> Nach Indizien darf man jedoch davon ausgehen, dass die *Missa in Tempore Belli* nach dem Schwesterwerk komponiert wurde. Haydn begann die Arbeit wahrscheinlich im Sommer 1796 in Eisenstadt, wo er sich von Mai bis mindestens Ende September aufhielt. Er dürfte die Arbeit anschließend in Wien, seinem Wohnsitz seit 1790, fortgesetzt haben.

Haydn schrieb die Messe zunächst nicht für eine Aufführung am Esterházy'schen Hof, wo hingegen Hob. XXII:10 anlässlich des Namenstags der Fürstin Maria Josepha Hermenegild im September 1796 erstmals erklang. Die erste nachweisbare Aufführung von Hob. XXII:9 fand vielmehr am 26. Dezember 1796, an dem Fest des heiligen Stephanus, in der Pfarrkirche Maria Theresia in Eisenstadt statt. Anlass war die Primiz (die erste Messfeier eines geweihten Priesters)

im Jahr 1796. Die Komposition war nicht nur Anlass für Haydn eine Komposition auf, sondern auch eine Art geistliche Eintrittskarte aus dem Jahr 1796, allerdings nicht zum Namenstag der Fürstin, sondern am 29. September 1797, zum Fest des Erzengels Michael, der als „Princeps militiae angelorum“ Schutzpatron der Soldaten war. Da Haydns Messe durch das Paukensolo und die Fanfare der Bläser zu Beginn des „Dona nobis pacem“ auf Topoi der „Kriegsmusik“ zurückgreift und daher in diesen martialischen Kontext passt, ist davon auszugehen, dass sie mit Bedacht für den Michaelstag vorgesehen wurde. Der ungewöhnliche Einsatz der Pauken

hat dem Werk später den Beinamen „Paukenmesse“ eingebracht, der aber kaum vor Mitte des 19. Jahrhunderts in Gebrauch gekommen ist.

Im Autograph der Messe fällt auf, dass Haydn die von ihm üblicherweise nur einmal, und zwar an den Schluss eines Werkes gesetzte Dankesformel „Laus Deo“ sowohl am Ende des Credo als auch am Ende des Agnus Dei notierte. Für die auf das Credo folgenden Sätze Sanctus, Benedictus und Agnus Dei benutzte Haydn zudem andere Kopierblätter für die vorhergehenden Sätze. Dies deutet darauf hin, dass die ersten drei Sätze und die letzten drei zu unterschiedlichen Zeiten komponiert wurden. Haydn begann zwar die Arbeit im Sommer 1796, setzte sie aber möglicherweise mit Sanctus, Benedictus und Agnus Dei erst im Hinblick auf die Eisenstädter Aufführung im September 1797 fort. Da Haydn Ende 1796 mit der Arbeit an dem Oratorium *Die Schöpfung* begann und zudem während des Herbstes mit mehreren anderen Werken beschäftigt war, wäre es nicht überraschend, wenn er seine Zeit zur Vollendung der Messe gefunden hätte. In diesem Fall wären am Stephanustag 1796 in Wien nur Kyrie, Gloria und Credo zur Aufführung gelangt.

Im Hinblick auf ihre besondere Klanglichkeit setzt Haydn Klarinetten und Hörner mit Bedacht nur in bestimmten Abschnitten von Gloria und Credo ein: Horn in A für das „Qui tollis“ sowie Clarinetten in B und Corni in C für das „Et incarnatus“. In Haydns Umkreis entstandene Kopistenabschriften überliefern darüber hinaus Klarinetten- und Hornstimmen auch für andere Sätze bzw. Satzteile. Trotz der Autornähe dieser Quellen ist jedoch auszuschließen, dass die zusätzlichen Partien auf Haydn zurückgehen.<sup>3</sup> Sie wurden daher nicht für die Edition berücksichtigt.

Die vorliegende Dirigierpartitur ist ein Nachdruck der Edition in der Gesamtausgabe *Joseph Haydn Werke*. Ihr liegt als Hauptquelle Haydns Autograph zu Grunde.<sup>4</sup> Als Nebenquellen dienen zwei Stimmenabschriften von Haydns Sekretär und Kopist Johann Elßler.<sup>5</sup> Eine Beschreibung und Bewertung der Quellen zu dieser Messe sowie ein detailliertes Lesartenverzeichnis

1 Vgl. hierzu die ausführliche Diskussion im Vorwort des Gesamtausgabenbands: *Joseph Haydn. Messen Nr. 5–8*. Revidierte Neuausgabe, hrsg. von Andreas Friesenhagen, München 2021 (Joseph Haydn Werke, Reihe XXIII, Band 2, S. XIIff.)

2 *Briefe eines Eipeldauers an seinen Herrn Vetter in Kakran, über d'Wienstadt. Aufgefangen und mit Noten herausgegeben von einem Wiener*, 32. Heft, Wien 1797, S. 39.

3 Auch hierzu näheres im Gesamtausgabenband (wie Anm. 1), S. XVIIff.

4 Budapest, Országos Széchényi Könyvtár, Zeneműtár [H-Bn], Ms. Mus. I. 19.

5 Modena, Biblioteca Estense [I-MOe], Mus. D. 164; Heiligenkreuz, Zisterzienserstift, Musikarchiv [A-HE], III d 2.

Hierbei handelt es sich um eine Leseprobe.  
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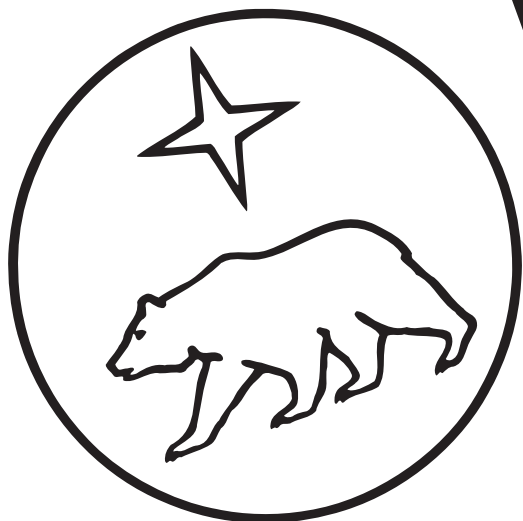
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Clarinetti in B flat and Corni in C for the “Et incarnatus”. Manuscript copies made in Haydn’s circle also provide clarinet and horn parts for other movements and movement sections. Even though these sources are associated with the composer, Haydn’s authorship of these additional parts can be ruled out.<sup>3</sup> Accordingly, they were not taken into account when preparing this edition.

This conductor’s score is a reprint of the edition in the complete edition *Joseph Haydn Werke*. Its main source is Haydn’s autograph.<sup>4</sup> Two copies of parts by Haydn’s secretary and copyist Johann Elßler serve as secondary sources.<sup>5</sup> A description and evaluation of

the sources for this Mass as well as a detailed list of variant readings can be found in the Critical Commentary appended to the complete edition volume. In the edition, performance and articulation marks, ornaments, notes etc. taken from secondary sources are given in round brackets ( ), additions by the editor in square brackets [ ]. Notes in small print reproduce original variant readings that Haydn later revised.

Andreas Friesenhagen  
Bergisch Gladbach, August 2024  
*(translated by Margaret Hiley)*

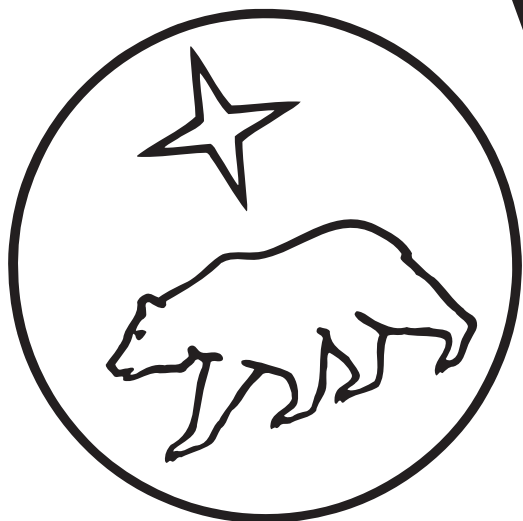


**Bärenreiter**  
**Leseprobe**  
**Sample page**

<sup>3</sup> More details on this can also be found in the complete edition volume (see note 1), pp. XVII f.

<sup>4</sup> Budapest, Országos Széchényi Könyvtár, Zeneműtár [H-Bn], Ms. Mus. I. 19.

<sup>5</sup> Modena, Biblioteca Estense [I-MOe], Mus. D. 164; Heiligenkreuz, Zisterzienserstift, Musikarchiv [A-HE], III d 2.



**Bärenreiter  
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Sample page**

# Missa in Tempore Belli

„Paukenmesse“

## Kyrie

1796  
Hoboken XXII:9

**Largo**

2 Oboi *p*

2 Fagotti (1<sup>mo</sup>) Solo *[p]*

2 Clarini [in C] *f*

Timpani *f*

Soprano *p* Ky - ri-e e- lei - son. Ky - ri-e e-lei - son. Ky - ri-e e-lei - son. *f* Ky - ri-e,

Alto *p* Ky - ri-e e- lei - son. Ky - ri-e e-lei - son. Ky - ri-e e-lei - son. *f* Ky - ri-e,

Tenore *p* Ky - ri-e e- lei - son. Ky - ri-e e-lei - son. Ky - ri-e e-lei - son. *f* Ky - ri-e

Basso *p* Ky - ri-e e- lei - son. Ky - ri-e e-lei - son. Ky - ri-e e-lei - son. *f* Ky - ri-e

Organo (e Violoncello, Basso) \*) *p* Solo *f* Tutti

6/5 7/2 8/3 7/2 8/3 - - *f* 6 - -



\*) Nach der Nebenquelle. Statt der Noten im Violinschlüssel stehen Pausen. / According to the secondary source. Rests are given instead of the notes in treble clef.

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Solo

Ky - ri - e e - lei - son. E - lei - son, e - lei - son, e -

Tutti *p* Ky - ri - e e - lei - son.

*p* Ky - ri - e e - lei - son.

*p* Ky - ri - e e - lei - son.

[7] [Org]

a 2

Tutti

a 2

lei - son, e - lei - son.

Tutti *f* Ky - ri - e e - lei - son, e - lei - son.

*f* Ky - ri - e e - lei - son.

*f* Ky - ri - e e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son.

Tutti *f*

Org. 6 4 3 6 6 9 8 5  
4 4 6 3



Bärenreiter  
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Tasto solo

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son, e - lei -  
 Ky - ri - e, Ky - ri - e e - lei - son. Ky - ri - e, e - lei - son, e - lei -  
 Ky - ri - e e - son. Ky - ri - e, Ky - ri - e e - lei - son.  
 Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son, e - lei -  
 son, e - lei - son, e - lei - son, e - lei - son, e - lei -  
 Ky - ri - e e - lei - son, e - lei - son, e - lei - son. Ky - ri -  
 lei - son. Ky - ri - e  
 (Violoncello)

**Bärenreiter**  
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son. Ky - ri - e e - lei - - - - - n, e - lei - -

- son, e - lei - - - - son. Ky - ri - e e - lei - son, e - lei - -

e e - lei - - son, e - lei - - lei - - lei - -

(Bassi)

6  
5

*fz*

[p]

*p* *f* *fz* *fz* *fz* *p*

Solo *fz* Tutti *fz* *fz* *fz*

son, e - lei - son. Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - - son,

son, e - lei - son. Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - - son,

son, e - lei - son. Tutti Ky - ri - e, Ky - ri - e e - lei - - son, e - lei -

son, e - lei - son. Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - - son, e - lei -

*f* 1 0 #1 0 *fz* 6 *fz* 5 4 #

Bärenreiter  
Leseprobe  
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Musical score for the piece "Bärenreiter". The score includes vocal lines and piano accompaniment. The lyrics are: "lei - son, e - lei - son. Ky - ri - e - lei - son, e - lei - son, e - lei - son. E - tutti". The score is marked with dynamics such as *p* and *f*, and includes performance instructions like *Tutti* and *E - tutti*. The piano part features a prominent arpeggiated accompaniment in the lower register.

**Bärenreiter  
Leseprobe  
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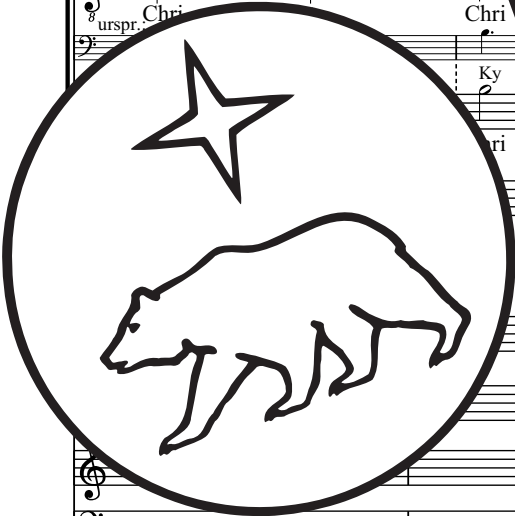


Musical score for organ and voices. The score includes multiple staves for organ and several vocal parts. The lyrics are:

Ky - ri - e, Ky - ri - e  
 Chri - - ste, Chri - ste e - lei - - son, Ky - ri - e e - lei - son, e - lei - son.  
 Ky - ri - e, Ky - ri - e  
 Chri - - ste, Chri - ste e - lei - son.  
 Ky - ri - e, Ky - ri - e  
 Chri - ste e - lei - son.  
 Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son.

Performance markings include *urspr.*, *p*, *Solo*, *[Tutti]*, *[Org.]*, and *[Tasto solo]*.

Bärenreiter  
 Leseprobe  
 Sample page



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[Tutti]

*f*

*f*

*f*

*f*

son.

Tutti

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son,

lei - son, e - lei - son, e - lei - son, e - lei - son,

[*f*]

Ky - ri - e e - lei - son e - lei - son e - lei - son

[*f*]

Ky - ri - e e - lei - son e - lei - son, lei - son, e - lei - son,

Tutti

son, e - lei - son, e - lei - son, e - lei - son, e - lei - son,

son, e - lei - son,

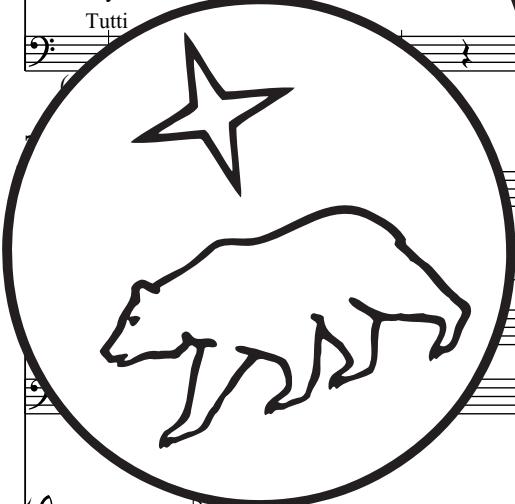
son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son, e - lei - son,

son, e - lei - son, e - lei - son, e - lei - son,

[Vc.] [Bassi]

6 5 2 6 2 6 5

Bärenreiter  
Leseprobe  
Sample page



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# Gloria

Vivace

2 Oboi  
2 Fagotti  
2 Clarini [in C]  
Timpano [in C-G]  
Violino I  
Violino II  
Viola  
Soprano  
Alto  
Tenore  
Basso

Glo - ri - a in ex - cel - sis De - o. Glo - ri - a in ex - cel - sis De - o.  
Glo - ri - a in ex - cel - sis De - o. Glo - ri - a in ex - cel - sis De - o.  
Glo - ri - a in ex - cel - sis De - o. Glo - ri - a in ex - cel - sis De - o.  
cel - sis De - o. Glo - ri - a in ex - cel - sis De - o.

Et in ter - ra pax ho - mi - ni - bus bo - - nae  
Et in ter - ra pax ho - mi - ni - bus, et in ter - ra  
Et in ter - ra

pizzicato  
Tasto solo



Bärenreiter  
Leseprobe  
Sample page



37

a 2

(a 2)

*fz*

*fz*

Ad - o - ra - mus te. Glo - ri - ca - mus, glo - ri - fi -

Ad - o - ra - mus te. glo - ri - ca - mus, glo - ri - fi -

Ad - o - ra - mus te. Glo - ri - fi - ca - mus, glo - ri - fi -

Ad - o - ra - mus te. Glo - ri - ca - mus, glo - ri - fi -



Bärenreiter  
Leseprobe  
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5

3

*fz*

*fz*

*fz*

ca - mus te. Glo - ri - fi - ca - - - - - mus te. Gra -

ca - mus te. Glo - ri - fi - ca - - - - - mus te. Gra - ti - as

ca - mus te. Glo - ri - fi - ca - - - - - mus te. Gra - ti - as

ca - mus te. Glo - ri - fi - ca - - - - - mus te. Gra - ti - as a - gi - mus ti - bi

(Violoncello)

(Basso)

Tasto [solo]

6

7

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[fz]

ff

Do - - mi-ne De - us, Rex coe - le - stis,

Do - mi-ne us, Rex coe - le - stis,

Do - - mi-ne De us, Rex coe -

Do - - mi-ne De us, Rex coe

ff

De - - us Pa - - - - ter o - mni - pot - ens, De - us

De - - us Pa - - - - ter o - mni - pot - ens, De - us

le - stis, De - - us Pa - ter o - mni - pot - ens,

le - stis, De - - us Pa - ter o - mni - pot - ens, De - - us

unisono



Bärenreiter  
Leseprobe  
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Pa - - ter, De - us Pa - - ter, De us Pa - - ter o -  
 Pa - - ter, De - us Pa - - ter, De us Pa - - ter o -  
 De - us Pa - ter Pa - ter, De us Pa - ter o -  
 Pa - - ter, De - - us Pa - - ter, Pa - - ter

mni - - - pot - ens.  
 mni - - - pot - ens.  
 mni - - - pot - ens.  
 mni - - - pot - ens.



Bärenreiter  
 Leseprobe  
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Do - mi-ne Fi - li u - ni - ge-ni-te, Je - su Chri - ste, Je - su Chri - ste.

Do - mi-ne Fi - li u - ni - ge-ni-te, Je - su Chri - ste, Je - su Chri - ste.

Do - mi-ne Fi - li u - ni - ge-ni-te, Je - su Chri - ste.

Do - mi-ne Fi - li u - ni - ge-ni-te, Je - su Chri - ste.

Do - mi-ne De-us, A - gnus De - i,

Do - mi-ne De-us, A - gnus De - i,

Do - mi-ne De-us, A - gnus De - i,

Do - mi-ne De-us, A - gnus De - i,



Bärenreiter  
Leseprobe  
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# (Qui tollis)

Adagio  
125

2 Oboi

2 Fagotti

2 Corni in A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello

Solo\*)

*p*

*fz*

*p*

Qui tol - - lis, qui tol - lis pec - ca - - ta

8

Bärenreiter  
Leseprobe  
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\*) Entgegen Haydns Gepflogenheit weist der Solo-Vermerk auf den Vortrag durch ein einzelnes Instrument hin, die übrigen Violoncelli spielen die Basso-Partie mit. / Contrary to Haydn's custom, the indication "Solo" refers to the performance by a single instrument; the other cellos play the basso part.

The musical score is written for piano and voice. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with eighth-note chords. The vocal line includes the following lyrics: *mun - di, n - re, mi - se - no - bis. Qui* (with *urspr.:* above the first measure), *tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - se -*. The score includes dynamic markings such as *p* and *(1<sup>mo</sup>) Solo*. There are also performance instructions like *(1)* and *(2)* in the piano part.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for 'Bärenreiter Leseprobe'. The score includes vocal lines and piano accompaniment. The lyrics are:

re - re no - bis, mi - se - re, mi - se -  
 re - re no - bis, mi - se - re, mi - se -  
 re - re no - bis, mi - se - re, mi - se -  
 re - re no - bis, mi - se - re, mi - se -

The score features dynamic markings such as *p* (piano) and *f* (forte), and includes performance directions like *Tutti* and *Solo*. The piano part includes figured bass notation at the bottom.

\*) Im Erstdruck Breitkopf & Härtel (1802) bis T. 178 mit zusätzlicher Flötenstimme, die die Stimme des Violoncellos verdoppelt. / The first print Breitkopf & Härtel (1802) includes an additional flute part up to b. 178, which doubles the cello part.

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*p* *1<sup>mo</sup> Solo*

o - nem, de - pre - ca - ti - o - nem no - stram.

o - nem, de - pre - ca - ti - o - nem stram.

o - nem, de - pre - ca - ti - o - nem stram. Qui se - des, qui

o - nem, de - pre - ca - ti - o - nem no - stram.

*f* *(a 2)* *(a 2)* *a 2*

se - des ad dex - te - ram Pa - tris.

Mi - se - re - re

Mi - se - re - re

Mi - se - re - re

Mi - se - re - re *Tutti* *[f]*

*fz* *fz*

*fz*

4 5 4+ 6  
2 2



Bärenreiter  
Leseprobe  
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Quo - ni-am tu so - lus san - ctus. Tu so - - lus Do - mi-nus. Tu so - - -  
 Quo - ni-am tu so - lus san - ctus. Tu so - - us Do - mi-nus. Tu so - - -  
 Quo - ni-am tu so - lus san - ctus. Tu so - - us Do - mi-nus. Tu so - - -  
 Quo - ni-am tu so - lus san - ctus. so - - lus Do - mi-nus. Tu so - - -

lus Al - tis - - si - mus, Je - - - su Chri - - ste,  
 lus Al - tis - - si - mus, Al - tis - - si - mus, Je - - su,  
 lus Al - tis - - si - mus, Al - tis - - si - mus, Je - - su,  
 lus Al - tis - - si - mus, Al - tis - - si - mus, Je - - su,



**Bärenreiter**  
**Leseprobe**  
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Je - su Chri - ste.

Je - su Chri - ste.

Je - su Chri - ste.

Je - su Chri - ste.

Cum San - cto Spi - ri - tu, in

Cum San - cto Spi - ri - tu, in

Cum San - cto Spi - ri - tu, in

Cum San - cto Spi - ri - tu, in



Bärenreiter  
Leseprobe  
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232

a 2  
 a 2  
 (a 2)  
*tr* *tr* *tr*  
*fz*  
*fz*  
 glo - ri - a De - i Pa - tris. A - - - - - men,  
 glo - ri - a De - i Pa - tris. - - - - - men, a - - - - - (men,)  
 glo - ri - a De - i Pa - tris. A - - - - - men - - - - -  
 glo - ri - a De - i Pa - tris. - - - - - men, a - - - - -  
*fz*  
*fz*  
*fz*  
 - - - - - men, a - - - - - men,  
 a - - - - - men, a - - - - - men, a - - - - - men,  
 - - - - - men, a - - - - - men, a - - - - - men,  
 - - - - - men, a - - - - - men,  
*fz* 5 6 6 3  
 4

**Bärenreiter**  
**Leseprobe**  
**Sample page**



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270

Sheet music for voice and piano, featuring the text "a - men" repeated throughout. The score includes piano accompaniment and vocal lines with dynamic markings such as *f* and *p*.

**Bärenreiter**  
**Leseprobe**  
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*f* 3 b 3 3 b 3 8 7 6 5 6 5



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10

an - te o - mni - a sae - - cu - la, sae - cu - la.  
 Fi - li - um De - i u - ni - ge - - ni - tum. De - um de De - o, lu - men de  
 urspr.: bi - li -  
 et in - vi - si - bi - li - um, et in - vi - si - bi - li - um, non fa - ctum, non  
 Et Do - mi - num Je - sum Chri - - tum (Violoncello)  
 Ge - ni - tum, non fa - ctum, ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - - lem Pa - -  
 lu - mi - ne, De - - um ve - rum de De - - o ve - - ro.  
 fa - ctum, con - sub - stan - ti - a - - lem Pa - tri: per quem o - mni - a fa -  
 Ge - ni - tum, non fa - ctum, con - sub -  
 (Bassi)



7 7 7 7 7 6 6 [b]5

6 5 1 0 6 7 5 3 6 5 3 6 6 5 5 6

Bärenreiter  
 Leseprobe  
 Sample page

Per quem o - mni - a fa - cta sunt, per quem o - mni - a fa - cta sunt, per quem o - mni - a fa - cta sunt, per quem o - mni - a fa - cta sunt.

Qui pro - pter nos ho - mi - nes, et Qui pro - pter nos ho - mi - nes, et

fa - cta sunt. Qui pro - pter nos ho - mi - nes, et

7 3 7 6 5 5 3 6 4 #7 2 8 3 6



Bärenreiter  
Leseprobe  
Sample page

pro - pter no - stram sa - lu - tem de - scen - dit, de - scen - dit de coe - lis, de coe -

pro - pter no - stram sa - lu - tem de - scen - dit, de - scen - dit de coe - lis, de coe -

Qui pro - pter nos ho - mines, pro - pter no - stram sa - lu - tem de - scen - dit de coe -

pro - pter sa - lu - tem de - scen - dit, de - scen - dit de coe - [dit de coe -

lis, de - scen - dit de coe - lis, de - scen - dit de coe - lis.

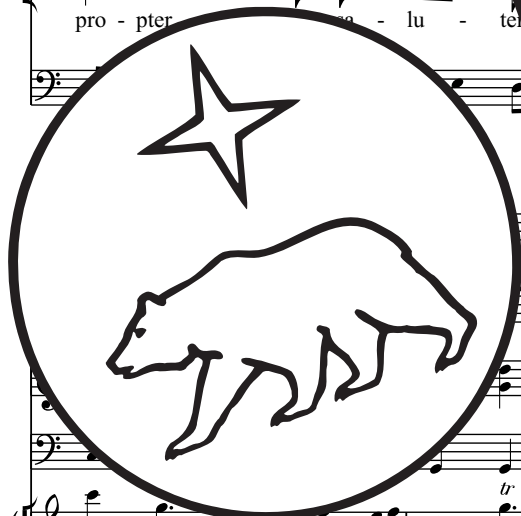
lis, de - scen - dit de coe - lis, de - scen - dit de coe - lis.

lis, de - scen - dit de coe - lis, de - scen - dit de coe - lis.

lis,] de - scen - dit de coe - lis, de - scen - dit de coe - lis.

5 6 6 5 6 10

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46

Musical score for the first system, measures 46-51. It includes staves for vocal solo and piano accompaniment. The piano part features a prominent bass line with a 'Solo' marking and a dynamic of *p*.

Musical score for the second system, measures 52-53. It shows piano accompaniment with a dynamic of *p*.

Musical score for the third system, measures 54-55. It includes piano accompaniment and the beginning of a vocal line.

Musical score for the fourth system, measures 56-57. The vocal line begins with the lyrics: "Ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a Vir - gi - ne:". The piano part continues with accompaniment.

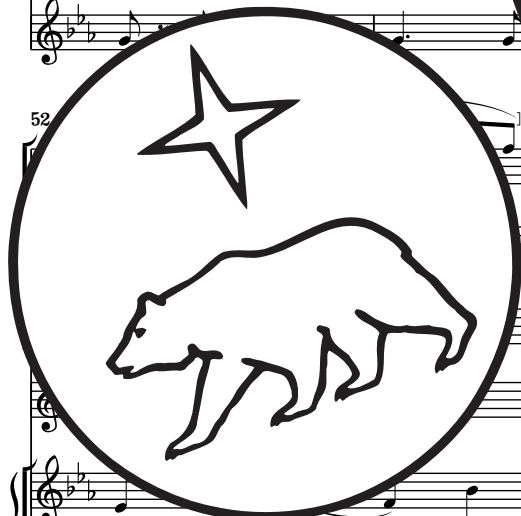
Musical score for the fifth system, measures 58-59. The vocal line continues with the lyrics: "Et ho - mo fa - ctus est.".

Musical score for the sixth system, measures 60-61. The vocal line continues with the lyrics: "Et ho - mo fa - ctus est, ho - - mo fa - - ctus". The piano part includes a solo section for the vocal line.

Musical score for the seventh system, measures 62-63. The vocal line continues with the lyrics: "Et ho - mo fa - ctus est, ho - - mo fa - - ctus". The piano part includes a solo section for the vocal line.

Musical score for the eighth system, measures 64-65. The vocal line continues with the lyrics: "Et ho - mo fa - ctus est, ho - - mo fa - - ctus". The piano part includes a solo section for the vocal line.

Musical score for the ninth system, measures 66-67. The vocal line continues with the lyrics: "Et ho - mo fa - ctus est, ho - - mo fa - - ctus". The piano part includes a solo section for the vocal line.



Bärenreiter  
Leseprobe  
Sample page

1 0 8 5 7 6 5 3 6 7 7 6 6 3 8 6 4 3 f 6 5 3

et ho - mo fa - ctus est. Et, et ho - mo fa - ctus  
 et ho - mo fa - ctus est. Et et ho - mo - ctus  
 et ho - mo fa - ctus est. ho - mo fa - ctus  
 us est. Et Solo Tutti (Trio) (Trio) (Bassi)  
 [p] [p] [p]  
 est. Cru - ci - fi - xus et - i - am pro  
 est. Cru - ci - fi - xus et - i - am pro  
 est. Cru - ci - fi - xus et - i - am pro  
 est. Cru - ci - fi - xus et - i - am pro no - - -  
 pizzicato

Bärenreiter  
 Leseprobe  
 Sample page



71

(p)

no - bis: sub Pon - ti - o Pi - la - to pas - sus, pas - sus,  
 no - bis: sub Pon - ti - o Pi - la - to pas - sus, pas - sus,  
 no - bis: sub Pon - ti - o Pi - la - to pas - sus, pas - sus,  
 bis: sub Pon - ti - o Pi - la - to pas - sus, pas - sus,  
 Solo



Bärenreiter  
 Leseprobe  
 Sample page

78

*f* *p* *p* *p*

[*f*] Tutti  
*f* (Tutti)  
 pas - - sus, et se - pul - tus, se - pul - - tus est,  
 pas - - sus, et se - pul - tus, se - pul - - tus est,  
 pas - - sus, et se - pul - tus, se - pul - - tus est,  
 pas - - sus, et se - pul - tus, se - pul - - tus est,

Tutti  
 [coll'arco]

*f* *p*

5/3 6/5 6/4

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Allegro

94

urspr.:



a 2

2 Fg. *[f]* (a 2)

2 Clarini *[f]*

Timp. *[f]*

*f*

Et re-sur-re-xit, et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-  
 Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-  
 Et re-sur-re-xit, et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-  
 xit ter-ti-a di-e, se-cun-dum Scri-

*p*

Solo

ptu-ras. Et a-scen-dit in coe-lum: se-det ad dex-te-ram  
 ptu-ras. Solo Se-det, se-det ad dex-te-ram  
 ptu-ras. Solo Se-det, se-det ad dex-te-ram  
 ptu-ras. Solo (Violoncello) Se-det, se-det ad dex-te-ram  
 (Bassi)

5 3 *p* 6 6 7 5 9 8 6 6 6 6 6 6 6 6

Bärenreiter  
Leseprobe  
Sample page



Pa - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a,

Pa - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a,

Pa - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a,

Pa - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a,

ju - di - ca - - re vi - vos et mor - tu - os:

ju - di - ca - re vi - vos et mor - tu - os:

ju - di - ca - re vi - vos et mor - tu - os:

ju - di - ca - re vi - vos et mor - tu - os:

Bärenreiter  
Leseprobe  
Sample page



(a 2)

cu - jus re - gni non e - rit fi - nis, cu - jus re - gni non e - rit

cu - jus re - gni non e - rit fi - nis, non, non,

cu - jus re - gni non e - rit fi - nis, non, non,

cu - jus re - gni non e - rit fi - nis, non, non,

fi - nis, non, non, non e - rit, non e - rit fi - nis.

non e - rit fi - nis, non, non e - rit, non e - rit fi - nis.

non e - rit fi - nis, non, non e - rit, non e - rit fi - nis.

non e - rit fi - nis, non, non e - rit, non e - rit fi - nis.

7 7 7 6 6 6 4 # 4



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Et u - nam san - ctam ca - tho - licam et a - po - sto - li - cam Ec -  
 tas. Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec -  
 tas. Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec -  
 tas. Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec -

cle - si - am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si -  
 cle - si - am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si -  
 cle - si - am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si -  
 cle - si - am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si -

Bärenreiter  
 Leseprobe  
 Sample page



o - nem pec - ca - to - rum, pec - ca - to - rum. Et ex - spe - cto,

o - nem pec - ca - to - rum, pec - ca - to - rum. Et ex - spe - cto,

o - nem pec - ca - to - rum, pec - ca - to - rum. Et ex - spe - cto,

o - nem pec - ca - to - rum, pec - ca - to - rum. Et ex - spe - cto,

et ex - spe - cto re - sur-re-cti - o-nem mor - tu - o - rum.

et ex - spe - cto re - sur-re-cti - o-nem mor - tu - o - rum.

et ex - spe - cto re - sur-re-cti - o-nem mor - tu - o - rum.

et ex - spe - cto re - sur-re-cti - o-nem mor - tu - o - rum.

3 3 3 3 3 3 p 6 6 6 6



Bärenreiter  
Leseprobe  
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185 Vivace

1<sup>mo</sup> Solo

Et vi - tam ven - tu - ri sae - cu - li. A - men, a - - - - - men, a - - - - -  
 i - tam ven - tu - ri sae - cu - li.



Bärenreiter  
 Leseprobe  
 Sample page

urspr.:

men. Et vi - tam ven - tu - ri sae - cu - li. A - - - - -  
 A - men, a - - - - - men, a - - - - - men, a ( - - - - - men,) a - men, a - - - - -  
 Et vi - tam ven - tu - ri sae - cu - li. A - men, a - - - - - men, a - - - - - men,

(Violoncello) \*) Et vi - tam ven - tu - ri [Vc. e Bs.]

6 6 7 6 7 6 6 5

\*) In der Nebenquelle in Violoncello e Basso nur die Achtelnoten. / In the secondary source in Violoncello e Basso only the eighth notes.

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The musical score consists of multiple staves. At the top right, it is marked "1<sup>mo</sup> Solo". The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "a - men, a - men, a - men, a -". The piano accompaniment includes dynamic markings such as *f* and *coll'arco*. The score concludes with the instruction "Tutti coll'arco" and a final *f* dynamic marking.

**Bärenreiter**  
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250

vi - tam ven - tu - ri sae - cu - li. A - men, a - - en, a - -  
 vi - tam ven - tu - ri sae - cu - li. A - men. Et vi - tam ven - tu - ri sae - cu - li.  
 vi - tam ven - tu - ri sae - cu - li. A - men, a - -  
 men, a - - men. Et vi - tam ven - tu - ri sae - cu - li.  
 men. Et vi - tam ven - tu - ri  
 A - men. Et vi - tam ven - tu - ri  
 men. Et vi - tam ven - tu - ri  
 A - men, a - - men, a - -

[Vc.] [Vc. e Bs.]

6 4+ 6 4/2 6 4 6 4+ 6 4/2 6 4+ 6

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279

The musical score is arranged in systems. The first system includes piano accompaniment and vocal soloists. The piano part features a prominent bass line with a *ff* dynamic. The vocal soloists enter with the lyrics "tu - ri sae - cu - li. A - - - - - men, a - - - - -". The second system continues the piano accompaniment and includes a choir part with the lyrics "men, a - - - - -". The third system features a large circular logo on the left containing a bear and a star, and continues the vocal parts. The fourth system shows the choir and piano accompaniment. The fifth system continues the vocal parts. The sixth system features the choir and piano accompaniment. The seventh system continues the vocal parts. The eighth system features the choir and piano accompaniment. The ninth system continues the vocal parts. The tenth system features the choir and piano accompaniment. The eleventh system continues the vocal parts. The twelfth system features the choir and piano accompaniment. The thirteenth system continues the vocal parts. The fourteenth system features the choir and piano accompaniment. The fifteenth system continues the vocal parts. The sixteenth system features the choir and piano accompaniment. The seventeenth system continues the vocal parts. The eighteenth system features the choir and piano accompaniment. The nineteenth system continues the vocal parts. The twentieth system features the choir and piano accompaniment. The twenty-first system continues the vocal parts. The twenty-second system features the choir and piano accompaniment. The twenty-third system continues the vocal parts. The twenty-fourth system features the choir and piano accompaniment. The twenty-fifth system continues the vocal parts. The twenty-sixth system features the choir and piano accompaniment. The twenty-seventh system continues the vocal parts. The twenty-eighth system features the choir and piano accompaniment. The twenty-ninth system continues the vocal parts. The thirtieth system features the choir and piano accompaniment. The thirty-first system continues the vocal parts. The thirty-second system features the choir and piano accompaniment. The thirty-third system continues the vocal parts. The thirty-fourth system features the choir and piano accompaniment. The thirty-fifth system continues the vocal parts. The thirty-sixth system features the choir and piano accompaniment. The thirty-seventh system continues the vocal parts. The thirty-eighth system features the choir and piano accompaniment. The thirty-ninth system continues the vocal parts. The fortieth system features the choir and piano accompaniment. The forty-first system continues the vocal parts. The forty-second system features the choir and piano accompaniment. The forty-third system continues the vocal parts. The forty-fourth system features the choir and piano accompaniment. The forty-fifth system continues the vocal parts. The forty-sixth system features the choir and piano accompaniment. The forty-seventh system continues the vocal parts. The forty-eighth system features the choir and piano accompaniment. The forty-ninth system continues the vocal parts. The fiftieth system features the choir and piano accompaniment. The fifty-first system continues the vocal parts. The fifty-second system features the choir and piano accompaniment. The fifty-third system continues the vocal parts. The fifty-fourth system features the choir and piano accompaniment. The fifty-fifth system continues the vocal parts. The fifty-sixth system features the choir and piano accompaniment. The fifty-seventh system continues the vocal parts. The fifty-eighth system features the choir and piano accompaniment. The fifty-ninth system continues the vocal parts. The sixtieth system features the choir and piano accompaniment. The sixty-first system continues the vocal parts. The sixty-second system features the choir and piano accompaniment. The sixty-third system continues the vocal parts. The sixty-fourth system features the choir and piano accompaniment. The sixty-fifth system continues the vocal parts. The sixty-sixth system features the choir and piano accompaniment. The sixty-seventh system continues the vocal parts. The sixty-eighth system features the choir and piano accompaniment. The sixty-ninth system continues the vocal parts. The seventieth system features the choir and piano accompaniment. The seventy-first system continues the vocal parts. The seventy-second system features the choir and piano accompaniment. The seventy-third system continues the vocal parts. The seventy-fourth system features the choir and piano accompaniment. The seventy-fifth system continues the vocal parts. The seventy-sixth system features the choir and piano accompaniment. The seventy-seventh system continues the vocal parts. The seventy-eighth system features the choir and piano accompaniment. The seventy-ninth system continues the vocal parts. The eightieth system features the choir and piano accompaniment. The eighty-first system continues the vocal parts. The eighty-second system features the choir and piano accompaniment. The eighty-third system continues the vocal parts. The eighty-fourth system features the choir and piano accompaniment. The eighty-fifth system continues the vocal parts. The eighty-sixth system features the choir and piano accompaniment. The eighty-seventh system continues the vocal parts. The eighty-eighth system features the choir and piano accompaniment. The eighty-ninth system continues the vocal parts. The ninetieth system features the choir and piano accompaniment. The hundredth system continues the vocal parts.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for voice and piano. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are:

men. Et vi - tam ven - tu - ri sae - cu - li. A - - - men, a - men, a -  
 men. Et vi - tam ven - tu - ri sae - cu - li. A - - - men, a - men, a - men, a -  
 men. Et vi - tam ven - tu - ri sae - cu - li. A - - - men, a - men, a - men, a -  
 men. Et vi - tam ven - tu - ri sae - cu - li. A - - - men, a - men, a - men, a - men.

The score features dynamic markings such as *f* (forte) and *Tutti*. There are also performance instructions like *a 2* and *Tutti*. The piano part includes complex rhythmic patterns and articulation marks.

Bärenreiter  
 Leseprobe  
 Sample page



# Sanctus

Adagio

2 Oboi

2 Fagotti

2 Clarini [in C]

Timpano [in C-G]

Violino I

Violino II

Viola

*p* *urspr.:*

*p staccato*

*p staccato*

Soprano

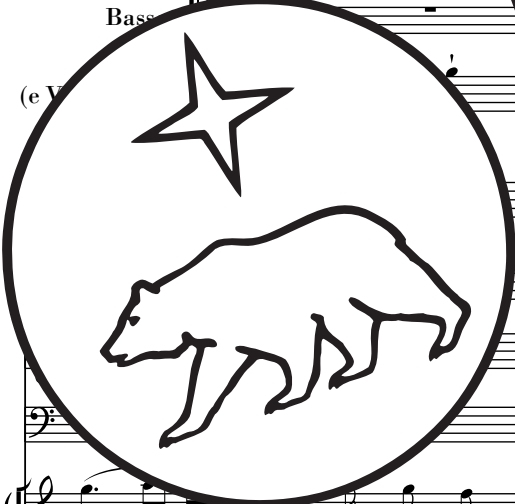
Alto

Tenore

Basso

Solo

San ctus, San - ctus,



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(e V)

(a 2)

*f*

*f*

*f*

*f*

Tutti [*f*]

Tutti [*f*]

Tutti [*f*]

Tutti [*f*]

San - ctus Do - mi-nus De - us Sa - ba - oth.

San - ctus, San - ctus

San - ctus, San - ctus

San - ctus Do - mi-nus

San - ctus, San - ctus, San - ctus Do - mi-nus

7 7 *f staccato* 6 6 7

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- nit in no-mi-ne Do - mi-ni. Be-ne-di-ctus qui ve-nit in no-mi-ne  
 - nit in no-mi-ne Do - mi-ni, qui ve - nit in no-mi-ne,  
 - nit in no - - - - - ne Do - - - - - ni. Be - e-di-ctus qui ve-nit in no-mi-ne  
 in no - - - - - mi-ne Do - - - - - mi-ni. Be-ne-di - ctus qui ve -

*fz* *p* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Do - - - - - mi-ni.  
 in no - mi-ne, in no - - - - - mi-ne Do - - - - - mi-ni.  
 Do - mi-ni, in no - - - - - mi-ne Do - - - - - mi-ni.  
 in no - mi-ne, in no - - - - - mi-ne Do - - - - - mi-ni.

6 8 4+ *p* 6 # 5 5 6 7 5 *fz* 4 6 4+ 6 6 %6  
 4 6 b 3 3 4 5 3



**Bärenreiter**  
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**sample page**

[p]

*p*

O - san - na, o - san - na, o - san - na in ex -

O - san - na, o - san - na, o - san - na in ex -

O - san - na, o - san - na, o - san - na in ex -

O - san - na, o - san - na, o - san - na in ex -

Org.

[a 2]

*f*

*f*

*f*

**Tutti**

cel - sis. O - san-na, o - san-na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

cel - sis. **Tutti** O - san-na, o - san-na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

cel - sis. **Tutti** O - san - na, o - san - na, o - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

cel - sis. **Tutti** O - san-na, o - san-na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

*f*



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The image shows a page of a musical score, page 26, numbered 71 in the top right corner. The score is for organ and voice. It features a large watermark in the center that reads "Bärenreiter Leseprobe Sample page". On the left side, there is a circular logo containing a stylized bear and a star. The score includes vocal lines with lyrics in Latin: "mi - se - re - re, mi - se - re - re, A - gnus mi - se - re - re, mi - se - re - re no - bis, A - gnus mi - se - re - re, mi - se - re - re no - bis, A - gnus De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem, De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem, De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem, De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem,". The organ part includes various musical notations such as dynamics (f, p), articulation (accents), and fingering. The bottom of the page contains a footnote: "\* ) Noten und Pause im Autograph als Ergänzung von fremder Hand vorhanden. / Notes and rests in the autograph as an addition by a different writer."

\* ) Noten und Pause im Autograph als Ergänzung von fremder Hand vorhanden. / Notes and rests in the autograph as an addition by a different writer.

40 Allegro con spirito

The musical score is for a piece titled "Bärenreiter" (Bear Rider). It begins with a piano introduction marked "Allegro con spirito" and a forte dynamic (*f*). The piano part features a rhythmic accompaniment of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The vocal parts enter with the lyrics "do - - - na no - - -". The score includes a "Tutti" section and concludes with the repeated phrase "cem, pa - - - cem, pa - - -".

**Lyrics:**  
do - - - na no - - -  
do - - - na no - bis pa - - -  
do - - - na no - bis  
do - - - na no - bis  
Tutti  
cem, pa - - - cem, pa - - - cem, pa - cem, pa - cem,  
cem, pa - - - cem, pa - - - cem, pa - cem, pa - cem,  
cem, pa - - - cem, pa - - - cem, pa - cem, pa - cem,  
cem, pa - - - cem, pa - - - cem, pa - cem, pa - cem,

**Bärenreiter**  
**Leseprobe**  
**Sample page**



pp  
Solo

do - na no - bis pa - cem, pa -

do - na no - bis pa - cem, pa -

do - na no - bis pa - cem, pa -

do - na no - bis pa - cem, pa -

7 3 b7 6 7 6 4+ 6 2

[f] [Tutti]

cem, do - na no - bis pa - cem, pa - cem, do - na no - bis

cem, do - na no - bis pa - cem, pa - cem, do - na no - bis

cem, do - na no - bis pa - cem, pa - cem, do - na no - bis

cem, do - na no - bis pa - cem, pa - cem, do - na no - bis

[f] Org. 1 1 1



Bärenreiter  
Leseprobe  
Sample page

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90

pa - cem, pa - - - - - cem, do - na no - bis pa - - - - - cem, pa - cem,  
 pa - cem, do - na no - bis pa - - - - - cem, do - na no - bis pa - cem, pa - cem,  
 no - bis, do - na no - bis pa - - - - - cem, do - na no - bis pa - cem,  
 pa - cem pa - - - - - cem, do - na no - bis pa - - - - -

do - na no - - - bis pa - - - cem, pa - - - cem, do - na no - bis  
 do - na no - - - bis pa - - - cem, pa - - - cem, do - na no - bis  
 pa - cem, do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem, pa - -  
 pa - cem, do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem, pa - -



**Bärenreiter**  
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♯ 7 b7 7 7 7 7 7 6/5





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